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a weekly magazine for theatregoers



A RAISIN IN THE SUN

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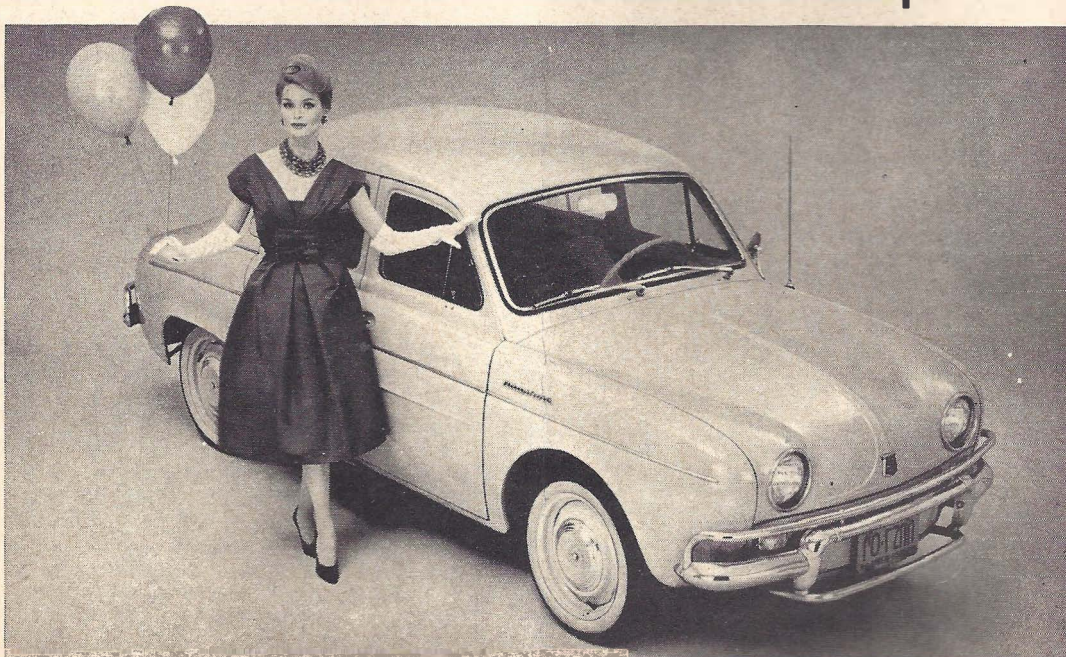
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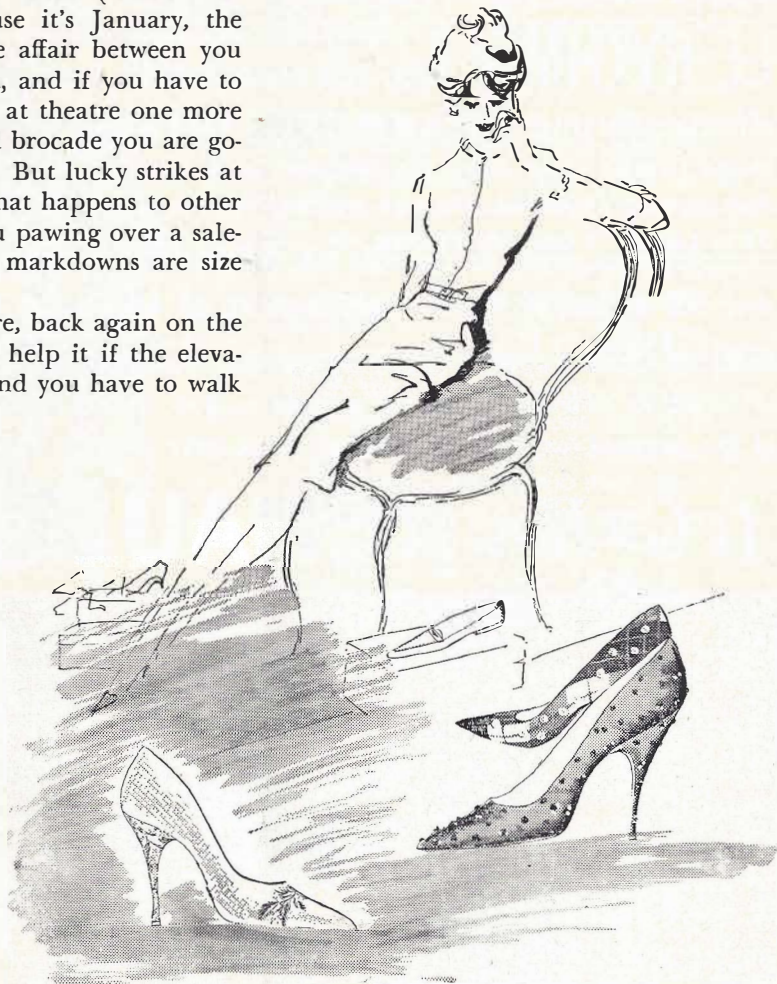
The Before and After of ACCESSORIES

/ Barbara Blake

One fine day you are at large in a department store. You really came in for the sale upstairs in Cloud Seven (Misses' Better Apparel) — because it's January, the bloom is off the love affair between you and your winter coat, and if you have to face the lobby crowd at theatre one more time in that same old brocade you are going to shoot yourself. But lucky strikes at sales are something that happens to other women; when it's you pawing over a sale-rack, all the dreamy markdowns are size 18's.

So now here you are, back again on the main floor. Can you help it if the elevators are at the rear and you have to walk

Fabric shoe is big news, winter-cruise into summer. Leaf-embroidered linen pump, I. Miller. Jet-dotted satin, disc-studded plaid, by Herbert Levine.



Drawings by CLARA PORT

January 4, 1960

Vol. 4 No. 1

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through all those aisles to get out of the place? You walk through them. Cosmetics, Jewelry, Hat-Bar, Hosiery. . . . Those little satin evening clutches are sweet, and look — gloves to match, actually under twenty for the whole thing and think what they'd do for the old brocade. . . . Eleven-fifty is really nothing for that belt with the big antique-brass buckle, that the salesgirl says is *stunning* on your coat, madam, really *makes* it, just turn around and look at that line in the back! — and have you seen our new handbags? Right across the aisle . . . shipment just came in this morning . . . all the new spring leathers . . . color-coordinated with the belts by our own stylist. . . .

You were only looking, of course, but you're a better woman than I am if you don't walk out with the lot, plus a pair of ghillies from the shoe shop upstairs where by the happiest of coincidences there was another new shipment, just in that morning, in the very color of your belt and bag.

This is the way too many of us shop for accessories, and guess who, besides our husbands, loses sleep over it? This may give all you cynics a jolt. It's the merchants, like the one who is going to have

Semi-fit cardigan, an Olympic Original. Crewel embroidery dresses the important fabric bag, by MM.

aileen

Woven duck
as Aileen does it
... color-coordinated
with boldly striped
cotton knit.



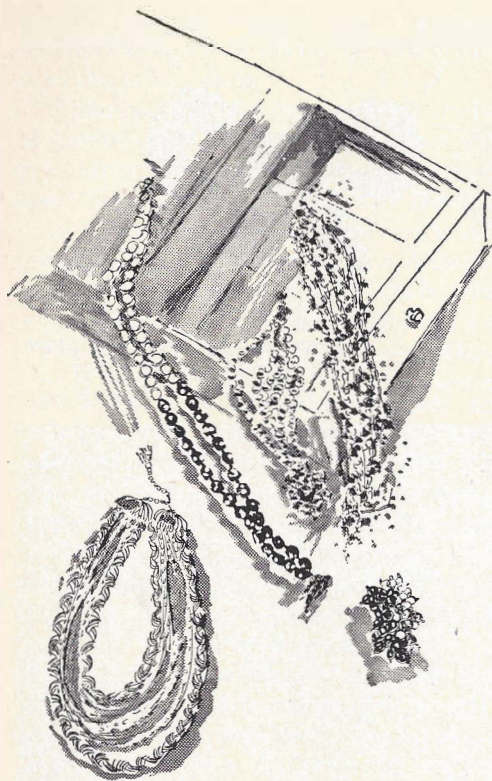
a return on his hands because your clutch and gloves didn't do a thing for the old brocade after all (you should have had a swatch with you). And the manufacturers of your belt, bag, shoes, whose brand names are going to be dirty words to you for years, however unfairly, because it turns out that your husband hates you in belted coats (*now* he tells you); the bag's handle breaks under the strain of the trunkload you habitually carry (did you ever put all that stuff together and weigh it?); and you are stuck with an expensive pair of shoes that now don't go with a single thing.

All right; then why do they make it so easy for us to be chain-shoppers and impulse-buyers? We'd be the first to scream if they didn't, that's why. Our national passion for things that match is what has made America the land of the coordinated accessory, envied by all the world; and we love those big beautiful main floors where everything is spread out before us, just like in the supermarkets. So let's stop the self-pity, and learn to carry a little list.

This is a very good time to begin, because in 1960 our accessories are going to cost us more than ever even if we're care-



The more bangles the better; bracelet by Accessocraft.



Drawerful of sparkle. By Morton (jet-and-pearls; matching earring), Marvella (pearl bracelet with starry jewelled clasp), Vogue (aqua stones, many strands). Left: golden chain bracelet by Monet.

ful. This year we'll be taking our accessories big. Women are on the go so much that handbags have to have the capacity of a file-drawer. We can't make up our minds where we want our waistlines, so good broad belts that can cinch you either from the waist up, or the waist down, will be good things to have around. And the ad-men really started something with those full-page color shots of models hiding their faces behind a hand from which a costume jeweler's entire line of bracelets mounts to the elbow. It was only a gag to begin with but you know what happened. Then from the bracelets it was only a step to necklaces up to the ears, an effect which, by piling one three-strand choker on top of another, we were already straining for last fall here in New York—at about the same

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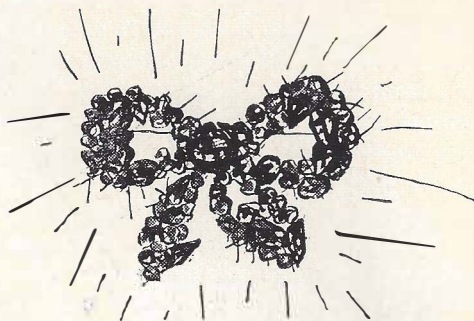


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FOR *Richard Scott* NEW YORK

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Bowknot pin employs dark rhinestones. Albert Weiss.

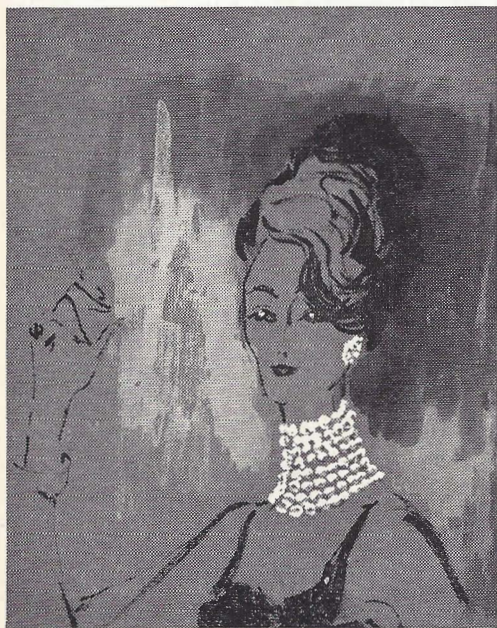
time that the identical idea hit Paris, where it must be assumed they read the American magazines, too. By Christmas we had five-yard strands of cultured seed pearls to wind around our privileged throats (even at \$200 plus the tax they found their way into quite a number of stockings). And now, in January, the sky's the limit, or anyway the chin.

All that extra square and cubic footage of costly ingredients isn't going to be thrown in for free—not that you'll begrudge a penny of the additional cost, if you buy smart, and take care of your purchases afterwards. Do you know how to keep pearls from losing their lustre?—make a glitter-pin last for years without the stones dropping out?—clean a fabric shoe? We went to the summit to get tips on these and other matters of accessory care and upkeep. Here they are, right from the horses' mouths.

Richelieu, who certainly ought to know, says a simple, ordinary tissue is a pearl's best friend. Apply it after every wearing, especially to necklaces (gently; don't pull on the string), to wipe away the day's pickup of grime; what gets dirtier than necks? Creams, lotions and makeup are discoloring agents that the tissue won't entirely remove, but a dip in mild soap or shampoo suds will; do this after every two or three wearings, or make it a regular weekly rite. Never let perfume in liquid form touch your pearls—pin up a sign on your mirror until Spray First (then, and only then, on with the necklace), becomes a habit. And for heaven's sake don't wait

for the strand to break to have it restrung. At the first sign of a stretching string, rush it to the repair shop.

Trifari gave us this one about their kind of jewelry—glittering elaborations set with gem-like stones (rhinestones with diamond fire, “emeralds” so real they have the little flaws in them): Never, never immerse such things in water. Rather, dip a toothbrush in a mild ammonia solution, about what you’d use to sparkle your glassware, and gently go over the top of the piece. Other houses like a cloth treated with jeweler’s



Chin's the limit in lofty chokers. Richelieu.

rouge (department stores carry them); for polished metal jewelry, use warm mild detergent suds and a baby's hairbrush. Everywhere, the storage story is a nook of its very own for every piece. Keep them away from each other, don't jumble everything together in an old candy box; save the cases they came in, or use a padded jewel box as you would for real jewelry, or even a plastic drawer-divider from the dime store; it's not ideal but better than nothing. When you're traveling, roll each piece in a tissue before stuffing it in the

(Continued on page 33)

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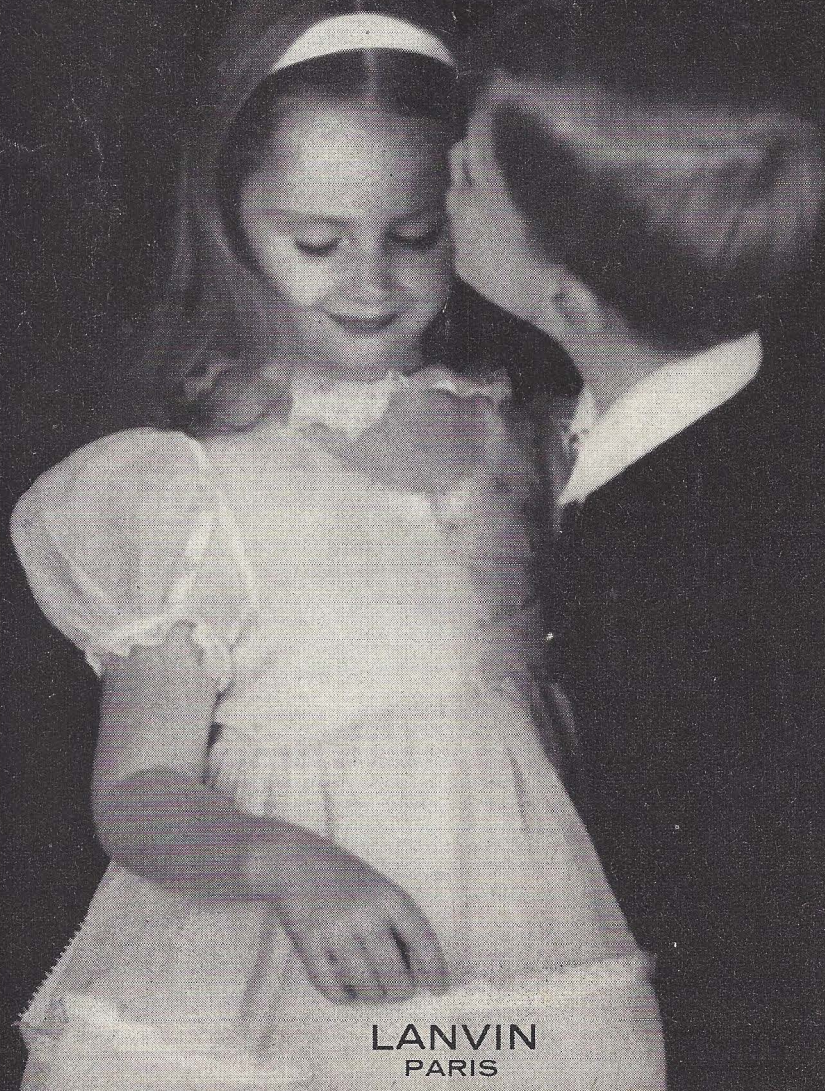
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present

The New York Drama Critics' Circle Award-winning play for 1958-59

a raisin in the sun

A New Play by
LORRAINE HANSBERRY

with

CLAUDIA McNEIL

OSSIE DAVIS

RUBY DEE

LOUIS GOSSETT

DIANA SANDS

IVAN DIXON

JOHN FIEDLER

Directed by
LLOYD RICHARDS

Designed and Lighted by
RALPH ALSWANG

Costumes by
VIRGINIA VOLLAND



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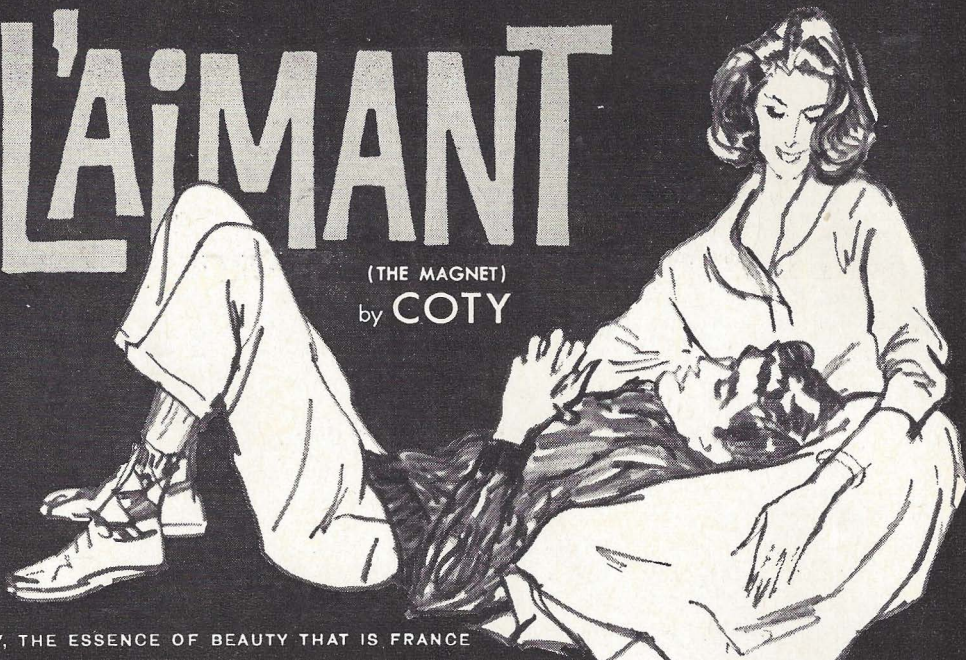
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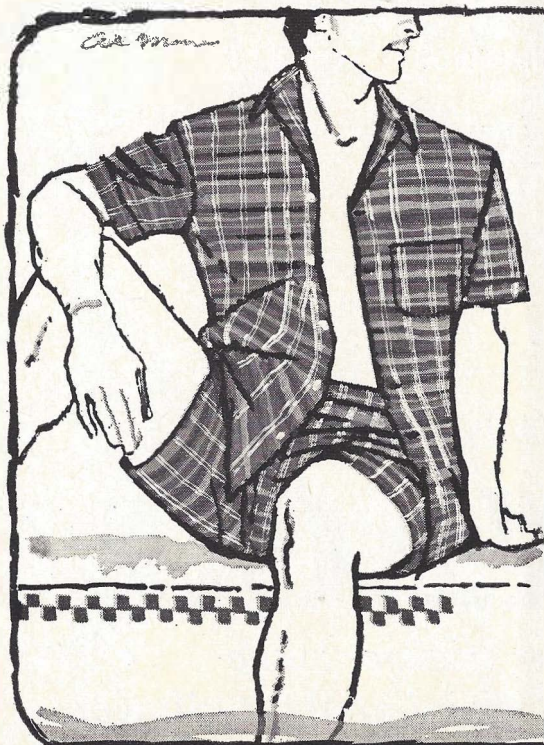
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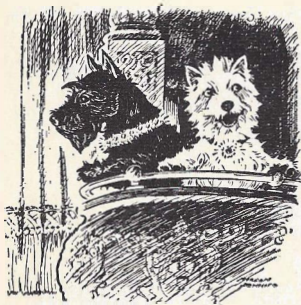
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CAST

(In order of appearance)

Ruth Younger	RUBY DEE
Travis Younger	CHARLES RICHARDSON
Walter Lee Younger (Brother)	OSSIE DAVIS
Beneatha Younger	DIANA SANDS
Lena Younger (Mother)	CLAUDIA McNEIL
Joseph Asagai	IVAN DIXON
George Murchison	LOUIS GOSSETT
Bobo	LONNE ELDER III
Karl Linder	JOHN FIEDLER
Moving Men	ED HALL, DOUGLAS TURNER



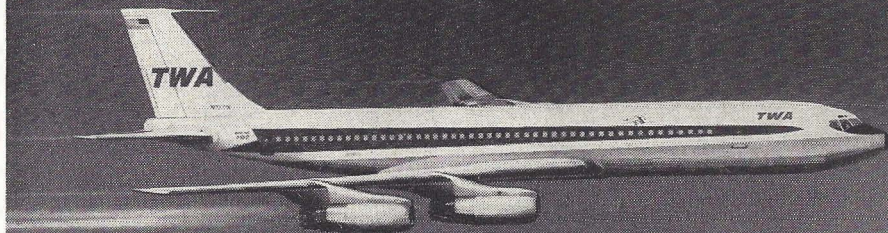
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MY SIN

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Does it dry up

Like a raisin in the sun?

Or fester like a sore —

And then run?

Does it stink like rotten meat?

Or crust and sugar over —

Like a syrupy sweet?

Maybe it just sags

like a heavy load.

Or does it explode?

— Langston Hughes

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Sue Brett



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restaurant" ... Stevens, *Host*

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ACT I.

Scene 1. Friday morning.

Scene 2. The following morning.

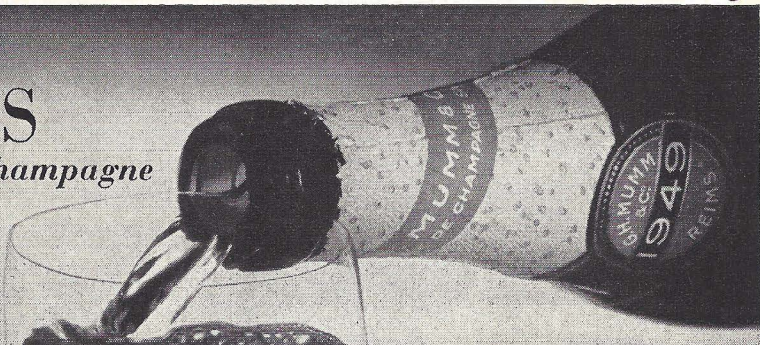
ACT II.

Scene 1. Later, the same day.

Scene 2. Friday night, a few weeks later.

Scene 3. Moving day, one week later.

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Stage Manager Mervyn Williams
Counsel Harold H. Stern
Production Secretary Barbara Kennedy
Master Carpenter Charles Seller
Master Electrician John P. Higgins
Assistant Electrician Joseph Zaniewski
Master of Properties Frank Love
Wardrobe Mistress Nettie Smith

Assistants to the Producers Kenneth Schwartz,
Mel Howard

CREDITS

Scenery built and painted by Nolan Studios. Fabrics from Maharam Fabrics Co. Draperies from I. Weiss. Lighting by Century Lighting Co. Sound by Masque Sound. Lighting fixtures from City Knickerbocker, Inc. Florin Productions Ltd. represented by Mr. Cogan. Miss Sands' hair style by Rose Morgan. Properties from Encore Studios. African Drums by Babatunde Olatunji. Men's Clothes by Gaylord Clothes. All women's Clothes by Ohrbachs. Vacuum Cleaner by Air-Way. Recording of "Cherry Red" by Joe Turner, courtesy of Atlantic Records.

House Physician Dr. Benjamin A. Gilbert

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Who's Who in the Cast

CLAUDIA McNEIL

Lena Younger

Claudia McNeil has been in show business for twenty-three years. During most of that time she concentrated on singing and her full contralto voice won her the reputation of being the "Marian Anderson of the nightclubs." Miss McNeil has sung in such noted night spots as the Famous Door, the Onyx Club and the Greenwich Village Inn. She turned to acting after a season of stock at the Duxberry Summer Theatre and first appeared on Broadway in Arthur Miller's *The Crucible*. In 1957, she was a smash success as the lead in *Simply Heavenly*, a show which gave her the opportunity to display both her histrionic and vocal talents, and last season she appeared in *Winesburg, Ohio*. Television devotees have seen Miss McNeil on Camera Three, the Molly Goldberg Show, Personal Story and Spotlight. Last summer her portrayal of Berenice in the Du Pont Show of the Month's *Member of the Wedding* brought her a nomination for the Sylvania TV Awards. When the actress had her own radio program in Kingston, Jamaica, she won the equivalents of our Perry and Emmy Awards. She has traveled the vaudeville circuits throughout America and toured South America as the leading singer with the Katherine Dunham Dance Group. Her most recent film assignment was in the soon-to-be-released *The Last Angry Man* which stars Paul Muni.

OSSIE DAVIS

Walter Lee Younger

Born in Waycross, Georgia, Ossie Davis wanted a higher education strongly enough to traverse on foot the distance to Howard University in Washington, D.C. to get it. At this University he first became interested in the theatre and playwriting in particular. He was encouraged by Professor Alain LeRoy Locke who wisely advised him to experience all of the various crafts in the theatre before writing for it. To this end Davis set off for New York where he joined the Rose McClendon Players in Harlem and worked with the troupe for three years under the guidance of Dick Campbell and Muriel Rahn. Working in all phases of production, he performed in a variety of roles in countless library basements and one stint at the World's Fair in a play about Booker T. Washington. Through this period and until his induction into the Army in 1942, Mr. Davis augmented his meager income from his theatrical activities with various employments in the Garment Center. During the war, Mr. Davis served overseas for thirty-two months, for the greater part as a Surgical Technician with the 25th Station Hospital in Liberia, West Africa. After the war, Herman Shumlin cast Mr. Davis in the title role of *Jeb* with which he made his Broadway debut. Also in the cast was a young actress named Ruby Dee. He followed this with a cross-country tour

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Country Set



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of *Anna Lucasta*, playing opposite Miss Dee. Somewhat affluent after this activity, Davis enrolled at Columbia University where he remained for several semesters studying playwriting. This ended with the offer of a role in Ruth Gordon's *The Leading Lady* and soon after in Garson Kanin's *Smile of the World* with Ruby Dee again playing his wife, a situation they made permanent during the course of this play's run. Together, the couple toured Canada in *Anna Lucasta*, Ossie performed in the E.L.T. production of *Steve-dore* and then went to Hollywood to appear with Sidney Poitier and Ruby Dee in *No Way Out*. He has since appeared in the films *Fourteen Hours* and *The Joe Louis Story*. Back to Broadway, he appeared with Helen Hayes in *The Wisteria Trees*, in the revival of *Green Pastures*, with Claude Rains in a summer's tour of *Jezebel's Husband*, as stage manager for *The World of Sholom Aleichem* and as the Negro Lieutenant in *No Time for Sergeants*. Professor Jarahal cultivated his singing voice, enabling him to play the role of Cicero in *Jamaica* starring Lena Horne. On television, Mr. Davis has portrayed the title role in *The Emperor Jones*. For the past five years, Mr. Davis has been writing, directing and producing the Annual Negro History week show for Local 1199, the Retail Drug Employees Union.

RUBY DEE

Ruth Younger

Ruby Dee was born in Cleveland, Ohio, but attended high school and college in New York. Though she admits her earliest ambition was to be married, she decided as she grew older that she had two ambitions—to be married and to be an actress. She realized the latter when she was awarded her first role, in the American Negro Theatre production of *On Strivers Row*. She subsequently appeared in many

A.N.T. shows where she also attended acting classes, sold tickets and newspaper ads, shoveled snow and cleaned dressing rooms as part of her apprenticeship. At the same time she managed to work for and receive a B.A. in languages from Hunter College. Her first professional break came in 1942 when she played a bit in a drama called *South Pacific* starring Canada Lee. She then went into *Jeb*, a show which starred Ossie Davis, a gentleman who helped her achieve her first ambition by marrying her. In 1946, she assumed the title role of *Anna Lucasta* on Broadway and along the road tour that followed. In 1948, she was featured in *The Smile of the World* and in 1949 took the ingenue lead in *A Long Way from Home*. In 1950, Miss Dee left for Hollywood to appear in *No Way Out*. She played Sidney Poitier's sister and has since worked with Poitier in the films *Edge of the City*, *Go, Man, Go* and *The Virgin Island*. Her other film credits are *St. Louis Blues*, *Tall Target*, *The Jackie Robinson Story* and the recently completed *Take a Giant Step*. Miss Dee has also worked in an impressive number of television and radio shows. She studied with Morris Carnovsky and at the Paul Mann Actors Workshop.

LOUIS GOSSETT

George Murchison

Louis Gossett made his acting debut under most auspicious circumstances — his first professional part was a lead in a Broadway play—the sensitive youngster who learned how to “Take a Giant Step,” a role he repeated in the off-Broadway revival. Gossett subsequently acted in *The Desk Set* starring Shirley Booth and in the recent City Center production of *Lost in the Stars*. Video-viewers have watched Mr. Gossett on *You Are There*, *Omnibus*, *Kraft Theatre*, *Big Story* and *Suspicion*. He has entertained at such nightclubs as the Purple Onion, *Ciro's* and *Sherry's* in

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Los Angeles. He studied acting at New York University and graduated with a B.A. degree in dramatic arts.

DIANA SANDS

Beneatha Younger

Diana Sands, a native New Yorker, had her first professional theatrical experience during her fourteenth summer—when she toured with a pantomime and dance group. At sixteen, she appeared with an out-of-town production of *The Madwoman of Chaillot*. On her graduation from the High School of Performing Arts, Miss Sands received a medal for being the best actress in her class but spent the next six months as a dancer, touring nightclubs throughout the United States and Canada. She returned to acting via an assignment in an off-Broadway production of *Major Barbara*, and her next role was the Defending Angel in *The World of Sholem Aleichem*, a part she also performed on the road. When she appeared in *The Egg and I* at the Jan Hus Theatre, she received the Best Actress of the Month Award from *Off-Broadway Magazine*. Miss Sands has also been in the films *Executive Suite*, *A Face in the Crowd*, *Four Boys and a Gun* and *Garment Jungle*.

JOHN FIEDLER

Karl Lindner

John Fiedler, a graduate of the Neighborhood Playhouse, made his début in a U.S.O. production of *The Milky Way* in 1948. Tours with *At War with the Army* and *The Happy Time* gave him additional theatrical experience which he supplemented by frequent appearances on television. He has been in over 200 television shows. 1954 proved an eventful year for Mr. Fiedler: He played in *The Sea Gull* with Montgomery Clift; made his Broadway bow with *One Eye Closed*; and also

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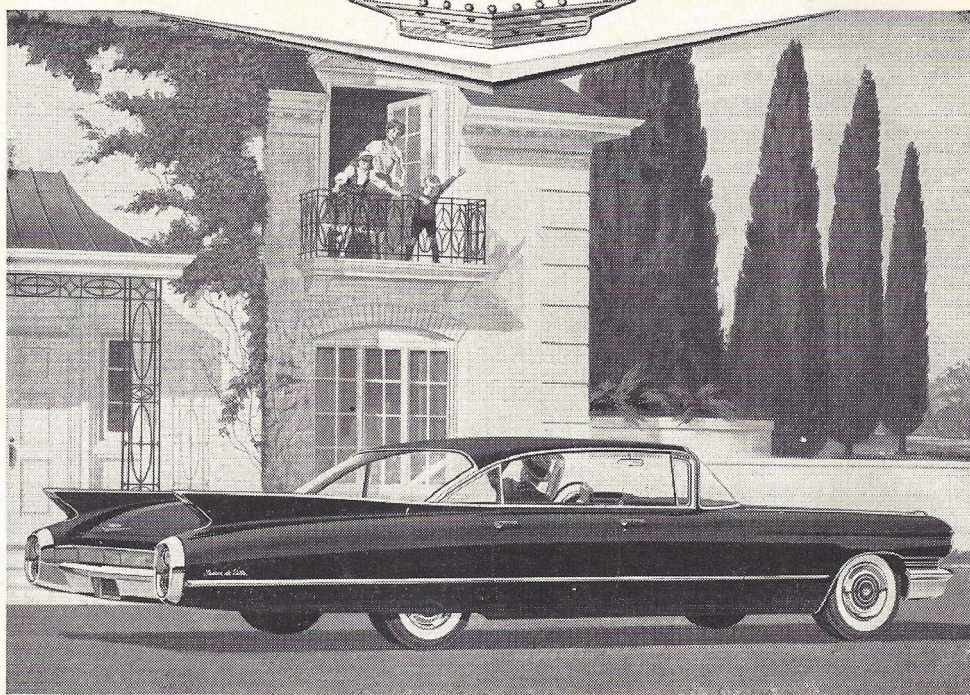
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acted in *Sing Me No Lullaby*. Earlier this season he was seen in *Howie*. His motion-picture credits include roles in *Twelve Angry Men*, *Stage Struck* and *That Kind of Woman* starring Sophia Loren.

IVAN DIXON

Asagai

Ivan Dixon, a native New Yorker, attended North Carolina College where he received a B.A. degree. A Rockefeller grant enabled him to take post-graduate courses in drama at Western Reserve University, and he had further theatre training at Karamu House in Cleveland, Ohio, and at the American Theatre Wing. Dixon's first Broadway appearance was in Saroyan's *The Cave Dwellers*. His motion-picture credits include a role in *Something of Value*, and he has been seen by television viewers on Studio One, Armstrong Circle Theatre and Big Story.

LONNE ELDER III

Bobo

Lonne Elder who is making his Broadway debut in this play is a well-known authority on jazz. He made a recording for RCA Victor, *Reading Poetry to Jazz*, with the Charley Mingus Jazz Workshop Quintet, a group with whom he has appeared in nightclub engagements. He also wrote the script for a "jazz narrative" recorded for the Bethlehem label by the Mingus group and Melvin Stewart. Mr. Elder is currently completing a play of his own authorship. He studied drama at Mary Welch's Studio and is presently on leave from Brett Warren's Actor's Mobile Theatre.

DOUGLAS TURNER

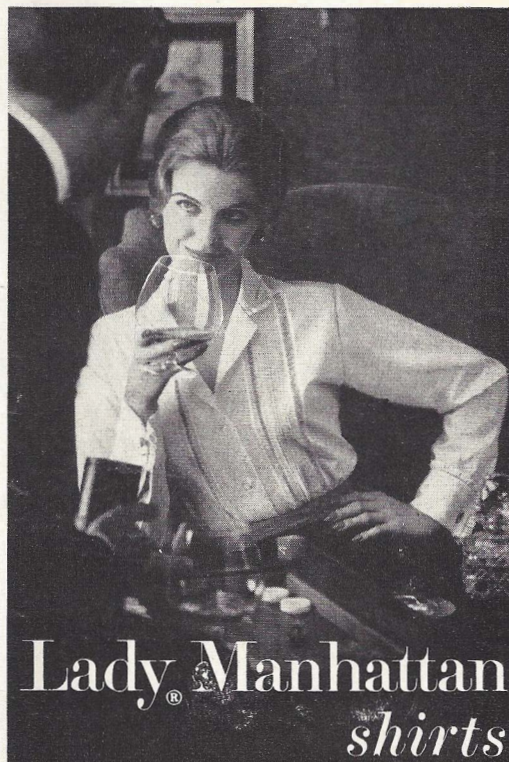
Moving Man

Born and raised in New Orleans, Douglas Turner's academic training includes studies at Wilberforce University, the University of Michigan and the Paul Mann Actors' Workshop. His first professional role

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was in *The Iceman Cometh* revival at the Circle in the Square. Since then he has performed in the City Center revival of *Lost in the Stars* and *Land Beyond the River* by Lofton Mitchell. His various employments outside the theatre range from day-laborer to journalist and he is currently involved in writing a play of his own.

ED HALL

Moving Man

While Ed Hall was attending Howard University in Washington, D.C., the theatre department of the college chose him as their candidate to the intercollegiate drama contest sponsored by the Philip Morris Cigarette Co. He appeared opposite Boris Karloff on the radio program Philip Morris Playhouse on Broadway. Hall made his actual Broadway debut in *The Climate of Eden* and next played in *No Time for Sergeants* in New York and on tour. He is also a dancer and performed in that capacity in the U.S. Steel television production of *A Drum Is a Woman*.

LORRAINE HANSBERRY

Author

A Raisin in the Sun is Lorraine Hansberry's first produced play and the Broadway and out-of-town critics were quick to hail the arrival of an important new talent. The New York Drama Critics' Circle honored this first work with its award as "The Best Play of the Year." Born in Chicago in 1930, Miss Hansberry studied painting at the University of Wisconsin, at Roosevelt College in Chicago and the University of Guadalajara in Mexico. After coming to New York in 1950, she turned her creative efforts from painting to writing. This led to a concentrated and arduous program of work that included several plays, all unproduced and unpublished and a number of short stories similarly unrevealed. The profits from this labor evidenced itself in the superb qual-

ity of her first produced play, *A Raisin in the Sun*. Immediately following the opening of this play, Miss Hansberry went back to work on several new projects.

LLOYD RICHARDS

Director

Lloyd Richards, actor-director, was born in Toronto and educated in Detroit, graduating from Wayne University in that city. Last seen on Broadway in *The Egghead*, he has also played leading roles on radio and television shows and directed numerous stock productions. Originally a student of Paul Mann at the Actors' Workshop, he now is Assistant Director of the school. *A Raisin in the Sun* marks Mr. Richards' first Broadway directorial assignment.

PHILIP ROSE

Philip Rose initiated the production of *A Raisin in the Sun* the day after Miss Hansberry read her play to him. He is a former concert baritone turned music publisher and is also head of his own recording company. Although this is his first theatrical venture, he has maintained a continuing interest in the theatre through his wife, actress Doris Belack.

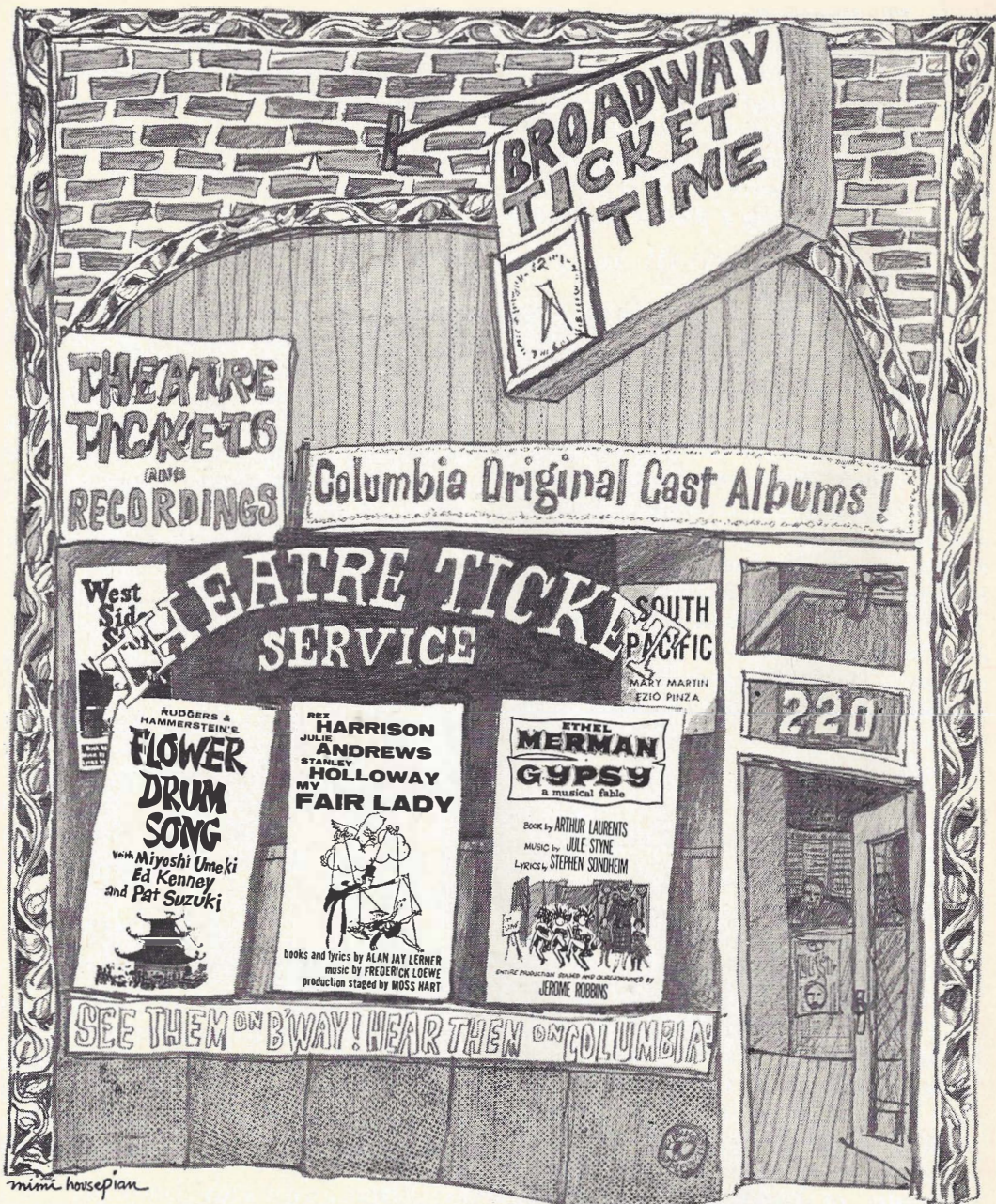
DAVID J. COGAN

David J. Cogan who later joined forces with Mr. Rose as co-producer also began, then abandoned, a career as a professional musician (violinist and singer). He is a successful tax consultant and business manager specializing in the entertainment field.

A RAISIN IN THE SUN PREMIERE, March 11, 1959

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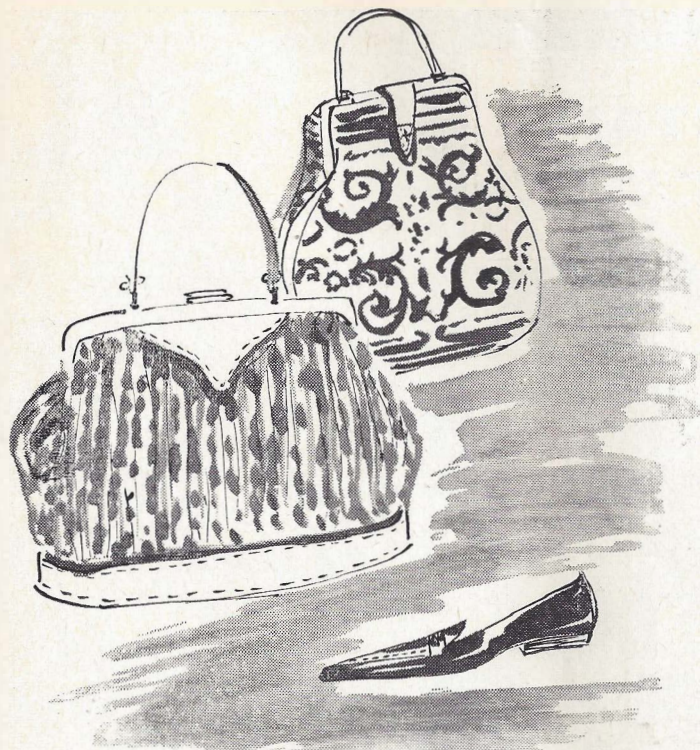


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(Continued from page 9)

toe of a shoe, if that's your method. A storage idea we really liked, being fools for do-it-yourself projects, is this one from Sarah Coventry: Take a large picture frame with an easel back, string it across with wires, such as snippings from cleaners' wire coat hangers, and hang up your whole collection, from earrings and clips to neckchains, for a dressing-room decoration and selection at a glance. The less-used pieces will gather some dust, but don't use the vacuum cleaner; as many earrings are lost in vacuum bags as in phone booths.

More and more fabric shoes are being made and more of us will wear them this year, beginning right now at the resorts and on through spring and summer. Colors are bright, or light: pastels, pale neutrals in the bone-beige-grey ranges. So frequent cleaning is indicated, but the National Shoe Fabric Association says the chore will give you no trouble if you do it right. Detergent suds is the thing—no soap, please; it can leave a film. And no dipping, or soaking-through, either;

there's an adhesive between the fabric and its backing. Just sponge lightly and wipe with a clean cloth, as in cleaning upholstery. Don't try to spot-clean, do the whole shoe. The same technique goes for fabric handbags.

You can't do much better than a good neutral cream, the kind that comes in tubes, for leather handbags; but patent is a special problem. Some years ago Koret told us about vinegar-and-water for patent leather—again, a mild solution, no stronger than half-and-half. It's still the best advice we know for patent, except for the Don'ts, which are vaseline, coldcream and oil, three favorite home remedies to which Koret says *jamaïs, jamaïs*. The fleeting gleam they give turns into a dull film and you may never be able to get it off.

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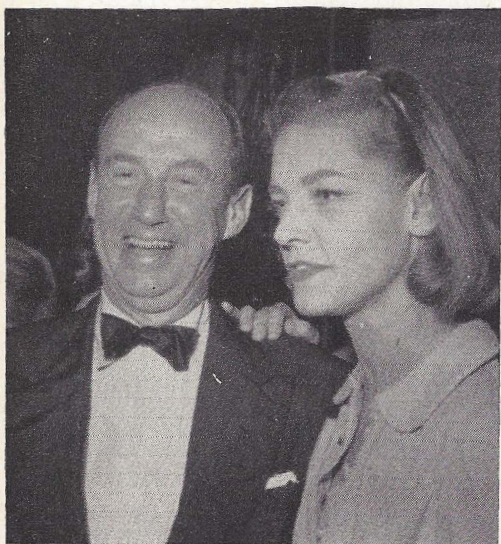
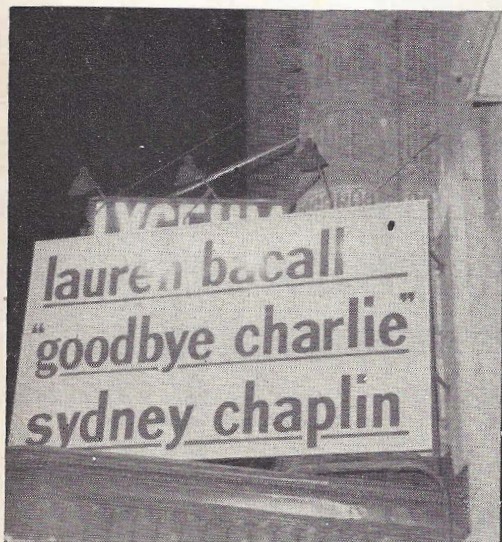


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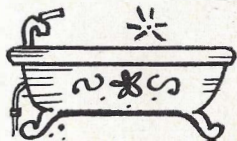
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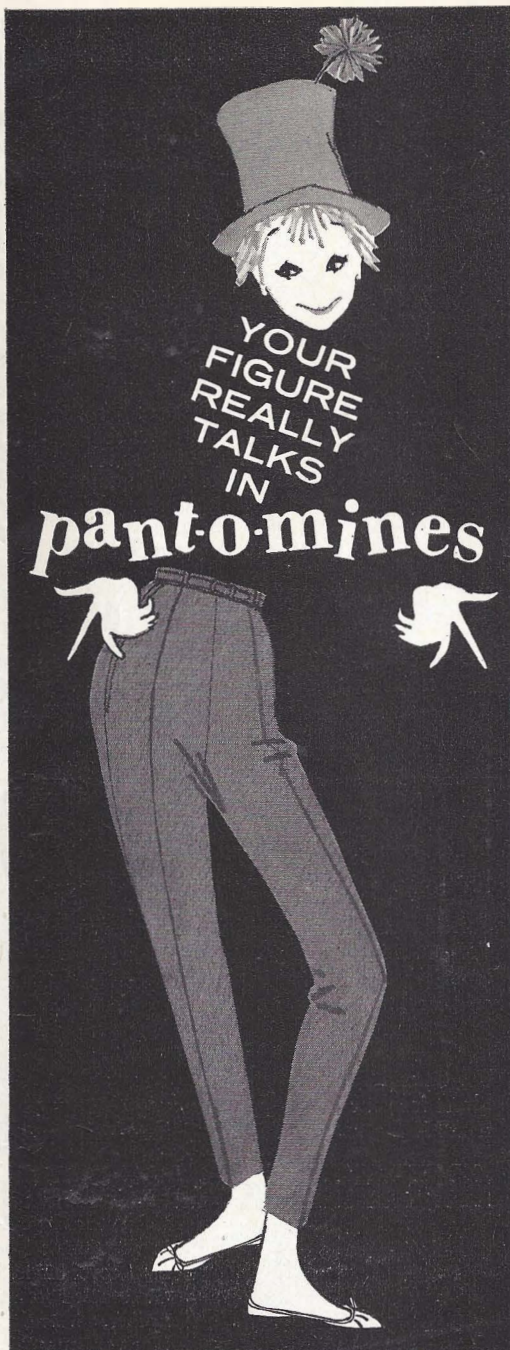


Co-star Sydney Chaplin and Sammy Davis, Jr., in Mr. Chaplin's dressing room after the premiere.



Adolph Green and David Niven backstage.

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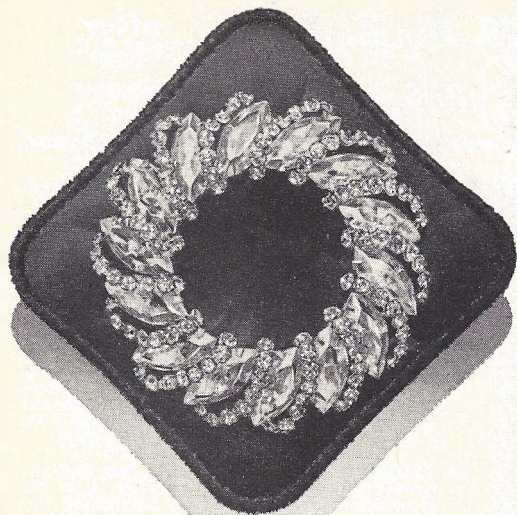
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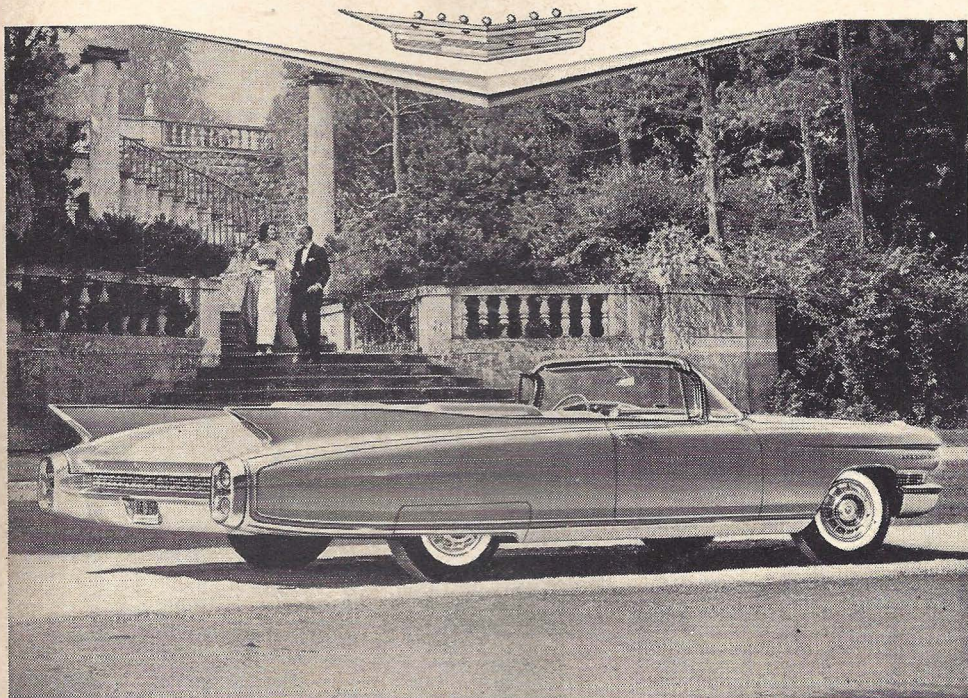
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